

DRUM TECHNIQUES of Led Zeppelin

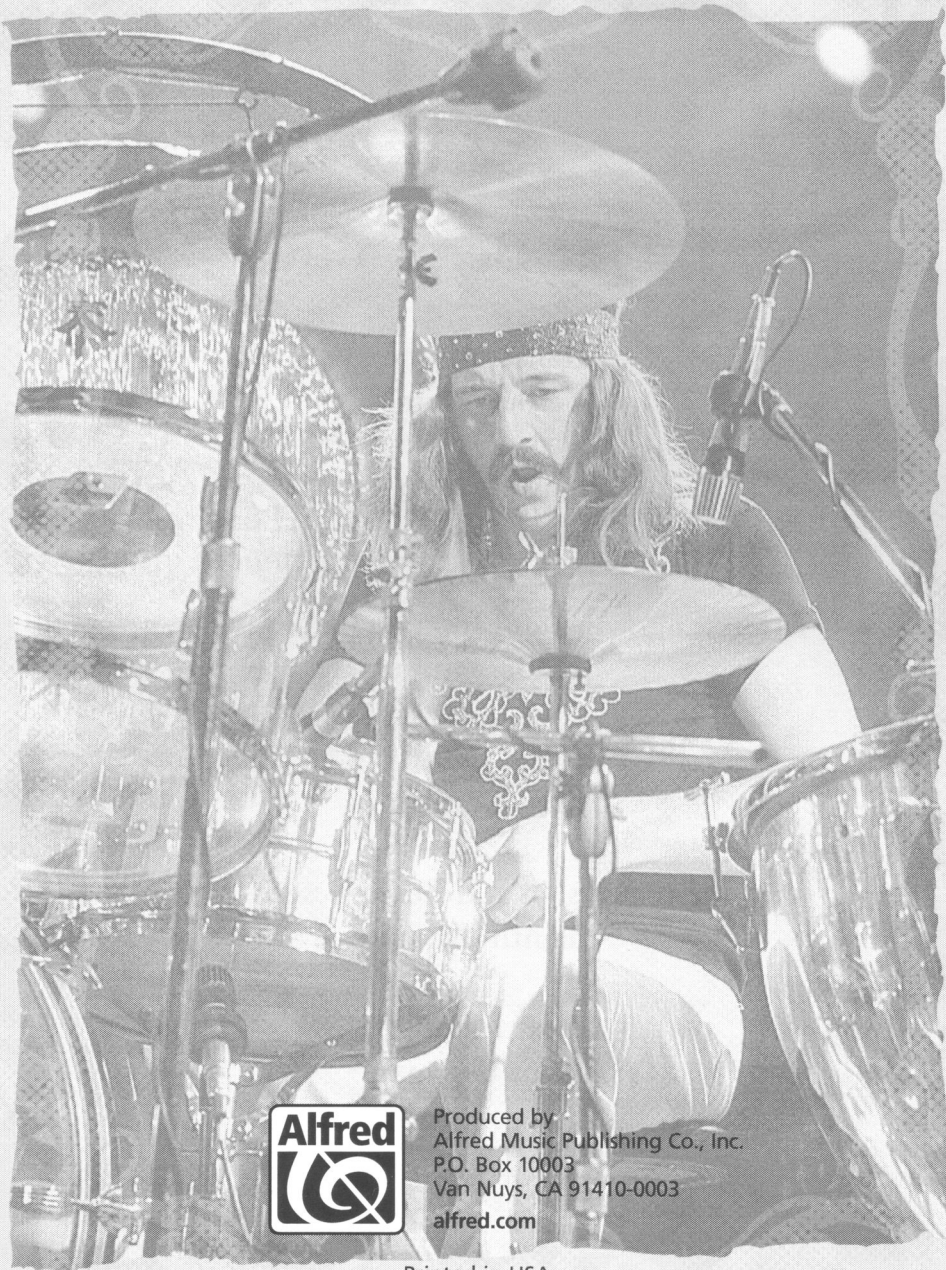


Note for Note Transcriptions of 23 Classic John Bonham Drum Tracks

Transcribed by Joe Bergamini



DRUM TECHNIQUES of Led Zeppelin



Produced by
Alfred Music Publishing Co., Inc.
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

Printed in USA.

No part of this book shall be reproduced, arranged, adapted, recorded, publicly performed, stored in a retrieval system, or transmitted by any means without written permission from the publisher. In order to comply with copyright laws, please apply for such written permission and/or license by contacting the publisher at alfred.com/permissions.

ISBN-10: 0-7579-4030-7

ISBN-13: 978-0-7579-4030-9

Cover Photos

Courtesy of: Robert Knight/Star File

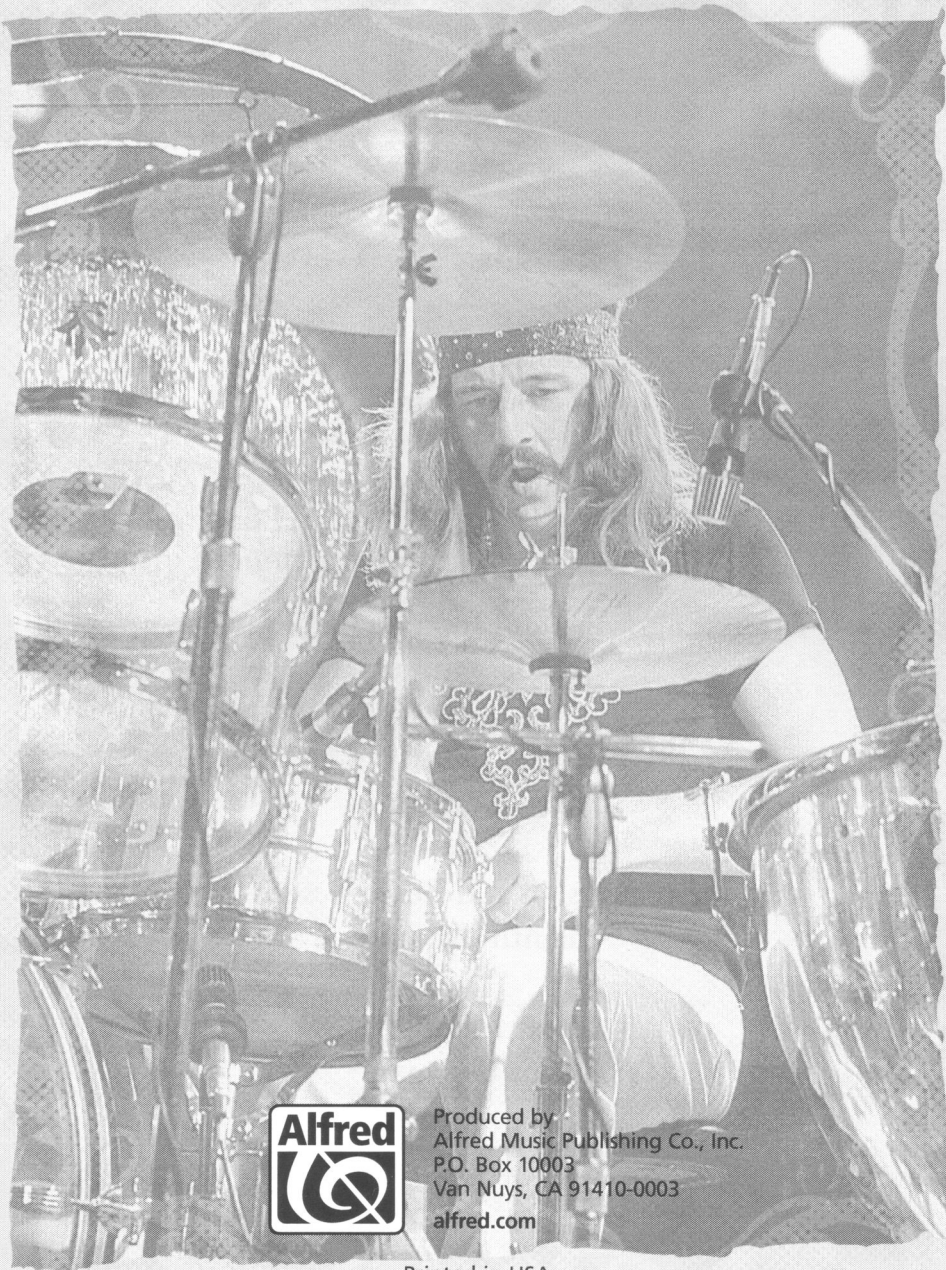
© 1983, 2005 FLAMES OF ALBION MUSIC, INC.

All Rights Administered by WB MUSIC CORP.

Exclusive Print Rights for the World Excluding Europe Administered by ALFRED MUSIC PUBLISHING CO., INC.

All Rights Reserved Used by Permission

DRUM TECHNIQUES of Led Zeppelin



Produced by
Alfred Music Publishing Co., Inc.
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

Printed in USA.

No part of this book shall be reproduced, arranged, adapted, recorded, publicly performed, stored in a retrieval system, or transmitted by any means without written permission from the publisher. In order to comply with copyright laws, please apply for such written permission and/or license by contacting the publisher at alfred.com/permissions.

ISBN-10: 0-7579-4030-7

ISBN-13: 978-0-7579-4030-9

Cover Photos

Courtesy of: Robert Knight/Star File

© 1983, 2005 FLAMES OF ALBION MUSIC, INC.

All Rights Administered by WB MUSIC CORP.

Exclusive Print Rights for the World Excluding Europe Administered by ALFRED MUSIC PUBLISHING CO., INC.

All Rights Reserved Used by Permission

DRUM TECHNIQUES of Led Zeppelin

By Joe Bergamini

Transcriptions
Joe Bergamini

Project Manager
Ray Brych

Music Engraving and Interior Book Layout
Joe Bergamini

Music Editing
Rick Gratton

Cover Design and Book Design
Valentin Miloje

Text Editing
Carlos Guzman

TABLE OF CONTENTS

About the Author/Acknowledgements.....	4
Introduction.....	5
Key.....	7
LED ZEPPELIN I 8	
Good Times Bad Times.....	9
Babe I'm Gonna Leave You.....	11
Dazed and Confused.....	14
Communication Breakdown.....	18
LED ZEPPELIN II 21	
Whole Lotta Love.....	22
What Is and What Should Never Be.....	25
Heartbreaker.....	28
Living Loving Maid (She's Just a Woman).....	31
LED ZEPPELIN III 34	
Immigrant Song.....	35
LED ZEPPELIN IV 37	
Black Dog.....	38
Stairway to Heaven.....	41
Misty Mountain Hop.....	44
HOUSES OF THE HOLY 49	
The Song Remains the Same.....	50
Over the Hills and Far Away.....	55
The Crunge.....	57
D'yer Mak'er.....	59
No Quarter.....	62
The Ocean.....	65
PHYSICAL GRAFFITI 68	
Custard Pie.....	69
The Wanton Song.....	72
PRESENCE 75	
Achilles Last Stand.....	76
Nobody's Fault But Mine.....	85
IN THROUGH THE OUT DOOR 89	
Fool in the Rain.....	90
Bibliography.....	95

About the Author

Joe Bergamini is an internationally-recognized drummer based in New Jersey. He is the drummer for the prog-rock group Happy The Man, and appears on their long-awaited 2004 Inside Out release, *The Muse Awakens*. Joe performs in both the New York City and national tour productions of Tony-award winning Broadway show *Movin' Out*, which features the music of Billy Joel. As co-leader (along with guitarist/composer Zak Rizvi) of his own band 4Front, Joe has released three albums of instrumental prog-rock/fusion on his own label, Spec Records. For 11 years Joe was the drummer in Power Windows, *The Ultimate Tribute to Rush*, performing all over the Eastern US, in Puerto Rico, and especially to an intense fanbase in New York City.

Joe has been performing clinics for Tama Drums, Sabian Cymbals, Evans Drumheads, Latin Percussion, and Vic Firth Sticks for 10 years. He has appeared at the Ultimate Drummers Weekend (Melbourne, Australia), The Cape Breton Drum Festival (Nova Scotia, Canada), and has given hundreds of clinics in public schools and many in retail stores as well. He also teaches private lessons at his studio in New Jersey.

Joe has written three other books: *Turn it up and Lay it Down* (Warner Bros. Publications), *Classic Tracks* (Modern Drummer Publications/Hal Leonard), and *It's Your Move* (with Dom Famularo) (Warner Bros. Publications), and is working on two other forthcoming projects for Warner Bros. A frequent writer for *Modern Drummer* magazine, Joe writes the "Rock Charts" column regularly and has written various articles for the magazine. Joe endorses Tama drums, Sabian cymbals, Vic Firth sticks, Evans drumheads, Latin Percussion and XL Specialty Percussion.

Please visit Joe's website at www.joebergamini.com.

Acknowledgements

The author would like to specially thank Ray Brych, Mike Finkelstein, David Hakim, and Aaron Stang at Warner Bros. Publications for making this project a reality, and Rick Gratton for his expert assistance in editing the transcriptions (and other advice). Also thanks to Dom Famularo, Ron Bienstock, David McAllister for additional advice, as well as the kind people of Tama, Sabian, Vic Firth, Evans, and Latin Percussion. Much love to Kimberly, Nicholas, and Jennarose Bergamini.

Introduction

"John was the greatest rock drummer ever, as far as I'm concerned."

- Jimmy Page

In the 24 years since his death, John Bonham has amassed ever more drummers, musicians and fans who echo Jimmy Page's sentiment. His playing with Led Zeppelin is on the short list of music that anyone considering playing drums must be familiar with. John Bonham is the true grandfather of modern rock drumming. He, more than anyone else, defined the vocabulary of rock drums and set the stage for all rock movements that followed him. A keen familiarity with his work is an absolute must for any rock drummer.

With this in mind, we present the new and updated edition of "Drum Techniques of Led Zeppelin". I have painstakingly gone through every chart and done my utmost to document every ghost note, stick click, and cymbal crash played by the great Bonzo on these songs. My recommended approach to using these charts is to listen very carefully, preferably with good headphones, to the songs while reading along with the book. Before playing, study the charts and above all, take note of the special swagger John Bonham brings to his playing. His feel will never be duplicated. The charts in this book represent the closest the printed page can come to documenting John's playing, but in truth it is impossible to put his feel on paper.

In recent years a veritable treasure trove of Zeppelin/Bonham material has come to light, to the delight of Zeppelin fans and drummers alike. Most highly recommended are the DVD release *How the West Was Won* (Atlantic), containing tons of archival footage that is a (repeated) must-see for all drummers. Also check out the great book *John Bonham: A Thunder of Drums* by Chris Welch and Geoff Nicholls (Backbeat Books) for the greatest single source of information on Bonzo, including his biography and choice of equipment.

In my previous book, *Classic Tracks* (Modern Drummer Publications) I included a transcription of the song "Out on the Tiles." In my comments for that song I wrote that John Bonham was one of the most misunderstood drummers of all time. He had a reputation for sounding like he was "demolishing a shed," as some of his mates put it. But he came from essentially a jazz and R&B background, which gave him his trademark swing and also made him into a very dynamic and musical player. Check out his use of ghost notes, use of implied swing, and supreme musicality throughout this book. Also notice the dynamics that Bonzo and the entire band used on all these songs—a lost art in much of the rock and pop music of today.

Working on this book rekindled my longtime passion for Bonham's drumming, and I want to thank Ray Brych and everyone at Warner Bros. for inviting me to work on this project. It has been a great re-education.

Please visit my website at www.joebergamini.com for more transcriptions and educational material.

- Joe Bergamini



Photography: Jeff Mayer/Star File

Key

Bass Drum	Hi-Hat w/foot	Snare Drum	Ghost Note	Cross Stick	Stick Click	Mounted Tom	Floor Tom	Floor Tom 2

Hi-Hat	Hi-Hat Open	Hi-Hat Closed	Hi-Hat Loose	Ride	Ride Bell	Crash	Cowbell



Photography: Bob Gruen/Star File



Led Zeppelin

(Atlantic 82632)

Year released: 1969

Producer: Jimmy Page

Engineer: Glyn Johns

Recorded and mixed at Olympic Studios, London

Good Times Bad Times: This is one of the early songs that made Bonham a drumming legend. The left foot hi-hat plays eighth notes throughout almost the whole song. It only stops during the measures where a cymbal choke occurs (and the band rests). To make the chart easier to read, the hi-hat eighth notes are shown for each measure where they restart and then the following measures contain the indication “hi-hat 8’s continue simile.” This song is a classic example of John Bonham’s legendary single bass drum chops. The broken 16th-note pattern he plays here has been copied by rock drummers for the last 3 decades. Carmine Appice’s book “Realistic Rock” contains great exercises for developing this lick. The exciting tom fills in the tune perfectly punctuate the syncopated bass drum work.

Babe I’m Gonna Leave You: Almost the exact opposite approach from “Good Times Bad Times,” the drum part in “Babe I’m Gonna Leave You” is very supportive and driving. There are very few fills; instead Bonham uses extreme dynamics. He chooses to rest or play only a foot hi-hat part during the quiet sections, and then comes in at superhuman volume, riding on a crash cymbal in the answering sections.

Dazed and Confused: Led Zeppelin was heavily influenced by the blues, and “Dazed and Confused” is built around a traditional 12/8 blues groove. Of course, in typical Zep fashion, there are a few interesting twists. The backbeat shifts to beats 1 and 3 in the second and third verses. This can be confusing to play. The easiest way to understand the phrasing is to listen to the guitar and bass and try to hear how the drum groove lines up with the guitar theme. Like “Babe I’m Gonna Leave You,” this song uses a wide dynamic range and showcases Bonham’s musicality. A great example of his skill starts around measure 108. Bonham cleverly changes the straight rock eighth-note pulse to a swinging shuffle groove, then launches into one of his signature fills in measure 118.

Communication Breakdown: Bonzo riffs along together with the band in this catchy, driving rocker. The drum part is very energetic but also perfectly supportive of the song.

GOOD TIMES BAD TIMES

Words and Music by Jimmy Page, John Paul Jones, John Bonham and Robert Plant
From the album "Led Zeppelin" (Atlantic 83632) (1969)

$\text{♩} = 95$

f

5

8

11

14

18

21

25

Choke

Hi-hat 8's continue simile...

Hi-hat 8's continue simile...

30

34 Choke

38

41

44 Choke

49

53

57

61

Hi-hat 8's cont.

Hi-hat 8's cont.

Fade

This page contains drum notation for measures 30 through 61 of the song 'Good Times Bad Times' by Led Zeppelin. The notation is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various drum symbols: asterisks for cymbals, eighth and sixteenth notes for snare and tom patterns, and beams for hi-hat patterns. Measure numbers are placed at the start of each line of notation. Specific techniques are labeled: 'Choke' at measures 34 and 44, and 'Hi-hat 8's cont.' at measures 34 and 49. Measure 53 ends with a double bar line and a '2' indicating a two-measure rest. Measure 61 ends with a 'Fade' instruction. The notation is complex, featuring many triplets and sixteenth-note runs.

BABE I'M GONNA LEAVE YOU

Words and Music by Anne Bredon, Jimmy Page and Robert Plant
From the album "Led Zeppelin" (Atlantic 83632) (1969)

♩ = 132

Guitar 8 Vocals enter 24

33 *f*

39 23

65 2 2

71 6 *ff*

81

85 (4) (8)

© 1969 Universal - Songs of PolyGram International Inc. and Flames of Albion Music, Inc.

Copyright Renewed

All rights for Flames of Albion Music, Inc. administered by WB Music Corp.

All rights reserved.

93 (4)

97

101 *f*

105

109 7 15 *ff*

133 (6)

140

144 (4) (8)

152 (4)

157

161

165

(4)

173

(4)

(8)

181

185

189

(4)

(8)

197

203

DAZED AND CONFUSED

Words and Music by Jimmy Page
From the album "Led Zeppelin" (Atlantic 83632) (1969)

$\bullet = 52$

12/8

mp

6

f

10

12

mf

14

16

f

18

20

© 1969 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

22 *mf* 3 3 3 3

24 3 3 3 3 3 3 ∅ ∅ ∅ *f*

27 9 12 8

29 12 8 *mp* % % % %

35 6 % % %

37 % % %

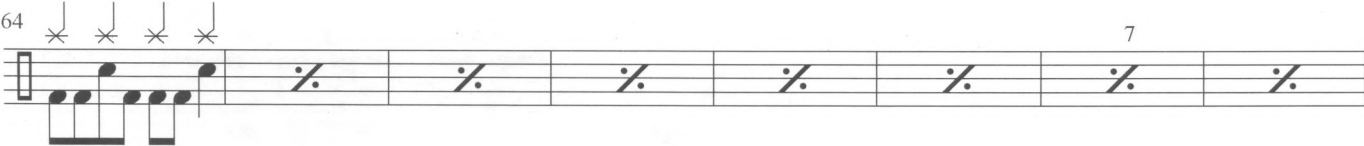
41 6 % % %

45 6 6 6 6 6 6 6 6 % 4

48 *f* 6 % % % %

The musical score is written for guitar on a single staff. It begins at measure 22 with a mezzo-forte (*mf*) dynamic. The first system (measures 22-24) features a complex rhythmic pattern with eighth and sixteenth notes, accented with 'x' marks, and includes triplet markings (3). The second system (measures 25-27) continues the pattern, ending with a forte (*f*) dynamic. The third system (measures 28-29) shows a change in rhythm with a 9-measure phrase followed by a 12-measure phrase, with a time signature change to 8/8. The fourth system (measures 30-35) features a 12/8 time signature and a mezzo-piano (*mp*) dynamic, with dense sixteenth-note chords and repeat signs. The fifth system (measures 36-37) continues with sixteenth-note patterns and repeat signs. The sixth system (measures 38-41) features a 6-measure phrase and repeat signs. The seventh system (measures 42-45) features a 6-measure phrase and repeat signs. The eighth system (measures 46-48) features a 6-measure phrase and repeat signs, ending with a forte (*f*) dynamic. The score includes various musical notations such as triplets, sixteenth notes, and repeat signs.

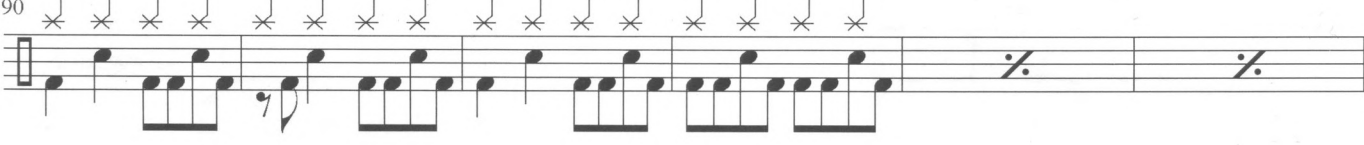
55  8

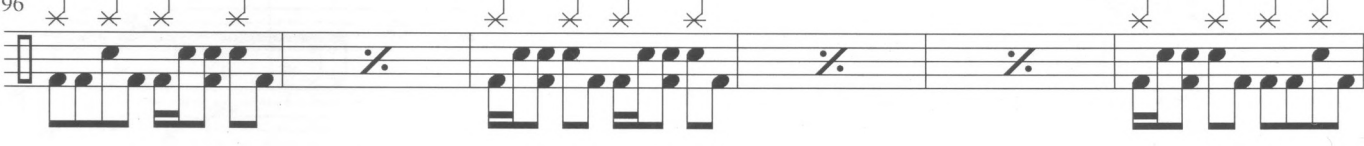
64  7

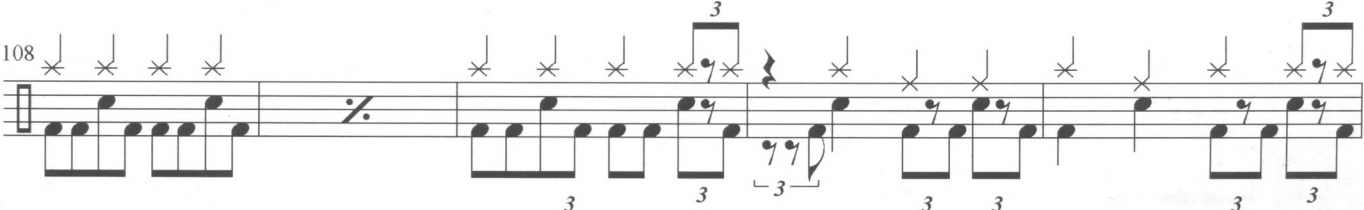
72 

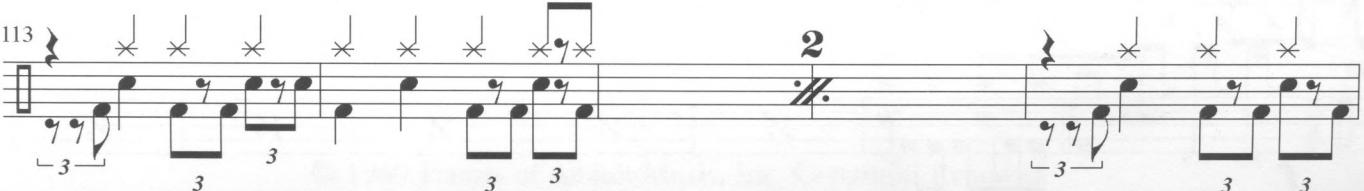
78 

84 

96 

102 

108 

113  2

118

3 3 3 3 3 3 3 3

6 8

123

9 9 12 8

126

6 6 6 6 6 6 6 6

12 8

128

6 6 6 6 6 6 6 6

mf

130

3 3 3 3 3 3 3 3

133

3 3 6 9

f

9 8

135

6 6 6 6 6 6 6 6

mp

9 12 8

137

6 6 6 6 6 6 6 6

140

6 6 6 6 6 6 6 6

rit.

COMMUNICATION BREAKDOWN

Words and Music by Jimmy Page, John Paul Jones, and John Bonham

From the album "Led Zeppelin" (Atlantic 83632) (1969)

● = 175

Guitar

2

Choke

7

Choke

11

2

2

17

21

25

1.

> > >

© 1969 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

29 2.

Choke

34

38

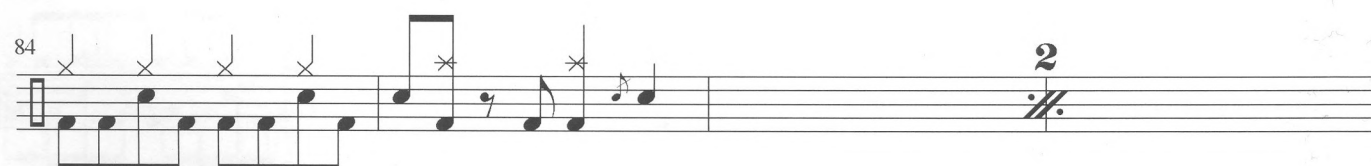
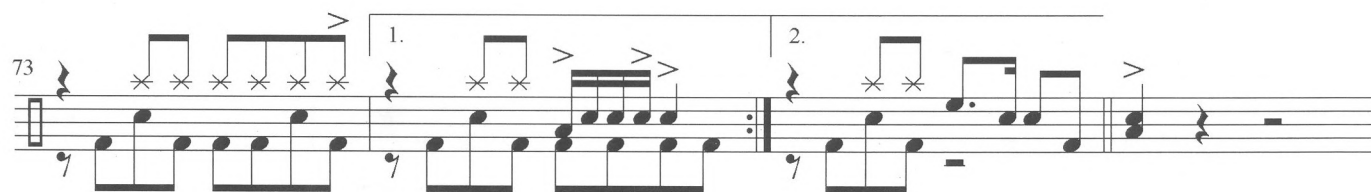
44

50

54 2.

59

63



Fade



Led Zeppelin II

(Atlantic 82633)

Year released: 1969

Producer: Jimmy Page

Engineers: George Chkiantz, Chris Huston,
Andy Johns, Eddie Kramer

Recorded and mixed at Olympic, Mayfair, and
Morgan Studios, London; Mirror Studio, Los Angeles CA;
A&R, Atlantic, and Juggy Studios, New York

Whole Lotta Love: The ghost notes in “Whole Lotta Love” are slightly swung (like so much of Bonham’s playing) and most are played so softly that they are barely audible. Although played extremely soft, these ghost notes help to construct the swinging feel that drives this song. In this entire book, ghost notes are to be played very softly (1/2” above the head), while all non-ghosted snare notes contained in the grooves are considered to be accents. The long interlude in the middle of the song contains overdubbed percussion and cymbal sounds, but live versions of the song exist on both *The Song Remains the Same* and *How the West Was Won* DVDs. It is interesting to see how Bonzo handled this live. The transcription in this book does not contain all the overdubs. The vocal fermatas at the end of the song are suspected to be places where the band looked at each other and felt the accents on a visual cue in the studio. Check out the intense over-the-bar-line drum fills during the rideout of the song.

What Is and What Should Never Be: The groove is straight ahead in this song, but Bonzo displays (yet again) wonderful control of dynamics and tempo through the different sections of the song. Notice the use of the gong and extensive ghost notes at the end of the song.

Heartbreaker: “Heartbreaker” is a straight-ahead rocker for the most part. But Zeppelin were great musicians, as evidenced by their use of odd meters. Measures 16 and 30 are in 5/4 time, but only because that’s what the song naturally wants to do. Zeppelin’s use of odd meters always serves the song and sounds natural.

Living Loving Maid (She’s Just a Woman): Originally released as the B-side of “Whole Lotta Love,” this song resembles “Heartbreaker” in its straight-eighth rock feel. Notice Bonham’s tasty use of flams and ruffs (for example, measures 18-19 and 24-26, among other places).

WHOLE LOTTA LOVE

Words and Music by Jimmy Page, Robert Plant, John Paul Jones, and John Bonham
From the album "Led Zeppelin II" (Atlantic 82633) (1969)

♩ = 92

11

f

15

18

21

26

29

36

Overdubbed cyms, congas

Hi-hat 8's cont. simile

67

3

6

6

3

3

The image displays a drum score for the song 'Whole Lotta Love' by Led Zeppelin. It is written in 4/4 time with a tempo of 92 beats per minute. The notation is organized into systems, each starting with a measure number (11, 15, 18, 21, 26, 29, 36, 67). The score uses various drum symbols: 'x' for cymbals, 'o' for congas, and '8' for hi-hats. Dynamic markings include 'f' (forte) and 'simile' (simile). There are also performance instructions like 'Overdubbed cyms, congas' and 'Hi-hat 8's cont. simile'. The notation includes a variety of rhythmic patterns such as eighth notes, sixteenth notes, and triplets, as well as rests and accidentals. The score ends with a double bar line at measure 67.

© 1969 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

70

75

78

81

84

87

90

Rubato, vocals: "Woman, you need..."

On visual cue:

"Love..."

93

96

99

102

105

108

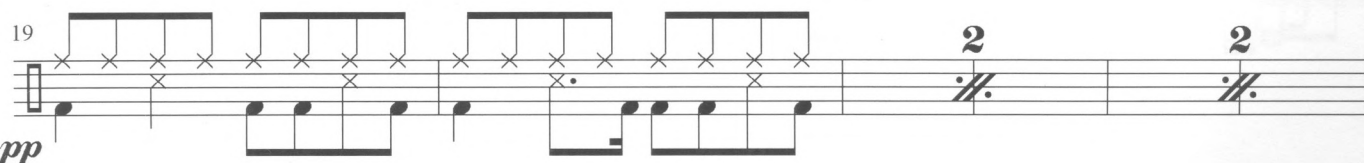
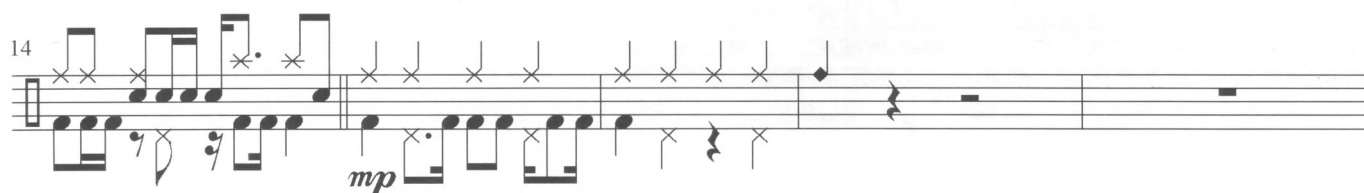
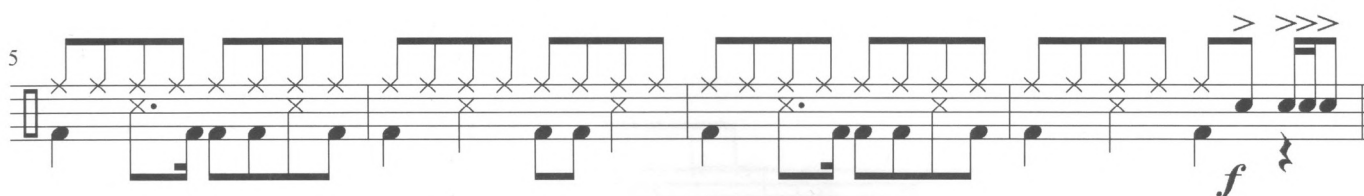
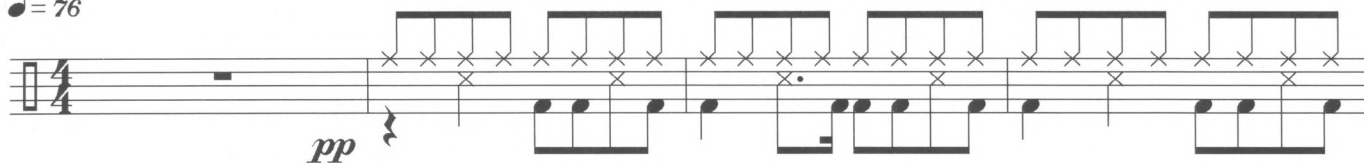
112

WHAT IS AND WHAT SHOULD NEVER BE

Words and Music by Jimmy Page, Robert Plant, John Paul Jones, and John Bonham

From the album "Led Zeppelin II" (Atlantic 82633) (1969)

♩ = 76



© 1969 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

25 *f* *No Cr.* **2**

30 *mp*

34 *pp*

38 **2** *f*

43

47 *mp* *p*

53 *pp* **2**

59

f

63

mp

67

Gong:

75

f

79

83

87

Fade

HEARTBREAKER

Words and Music by Jimmy Page, Robert Plant, John Paul Jones, and John Bonham
From the album "Led Zeppelin II" (Atlantic 82633) (1969)

● = 97

f

6

10

14

17

21

© 1969 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

25

Musical staff 25: Guitar notation. The staff contains a series of eighth notes and sixteenth notes, some with accents (>) and a plus sign (+). The notation is in a 4/4 time signature.

29

Musical staff 29: Musical staff. The staff contains a series of eighth notes and sixteenth notes. The key signature changes from one sharp to two sharps (F# and C#) at the beginning of the staff. The notation is in a 5/4 and 4/4 time signature.

33

Musical staff 33: Musical staff. The staff contains a series of eighth notes and sixteenth notes. The notation is in a 4/4 time signature.

37

Musical staff 37: Musical staff. The staff contains a series of eighth notes and sixteenth notes, some with accents (>). The notation is in a 4/4 time signature.

41

Musical staff 41: Musical staff. The staff contains a series of eighth notes and sixteenth notes, some with accents (>). The notation is in a 4/4 time signature. The word "Choke" is written above the staff.

44

Guitar Solo - free time

Musical staff 44: Musical staff. The staff contains a series of eighth notes and sixteenth notes. The notation is in a 4/4 time signature. The tempo marking is 212.

50

Musical staff 50: Musical staff. The staff contains a series of eighth notes and sixteenth notes. The notation is in a 4/4 time signature. The number "2" is written above the staff.

58

Musical staff 58: Musical staff. The staff contains a series of eighth notes and sixteenth notes. The notation is in a 4/4 time signature. The number "2" is written above the staff.

66

74

80

85

90

94

99

LIVING LOVING MAID (She's Just a Woman)

Words and Music by Jimmy Page, Robert Plant, John Paul Jones, and John Bonham

From the album "Led Zeppelin II" (Atlantic 82633) (1969)

♩ = 153

Vocals

f

5

9

13

17

21

25

on rim

mp

f

29

33

37

41

47

51

55

59

63

mp

f

This page contains drum notation for measures 29 through 63. The notation is written on a single staff with a treble clef. It includes various drum symbols: 'x' for cymbals, 'o' for snare, and '•' for bass drum. The notation is organized into measures, with measure numbers 29, 33, 37, 41, 47, 51, 55, 59, and 63 marked at the beginning of their respective lines. Measure 55 includes first, second, and third endings. Measure 59 is marked with a mezzo-piano (*mp*) dynamic. Measure 63 is marked with a fortissimo (*f*) dynamic. The notation includes various rhythmic patterns, including eighth and sixteenth notes, rests, and cymbal rolls.

67

71

75

79

83

mp

86

f

90

94



Led Zeppelin III

(Atlantic 19128)

Year released: 1970

Producer: Jimmy Page

Engineer: Andy Johns

Recorded at Headley Grange, Hampshire, England

(with Rolling Stones Mobile) and at Island and

Olympic Studios, London

Mixed at Island Studio, London by Andy Johns, and

Electric Lady Studios, New York by Eddie Kramer

Immigrant Song: The groove in “Immigrant Song” is one of the “must-know” grooves for any rock drummer. Interestingly, this beat is often misplayed by drummers. Notice that there is a snare ghost note on the “a” of beats 2 and 4. Many drummers mistake this for a bass drum note. This is a great example of driving, minimalist rock playing. The Zeppelin albums were recorded before the days of click tracks, so if you listen carefully you can hear the band pushing and pulling slightly in tempo. This always happens in a way that it sounds and feels totally natural, organic and appropriate.



Photography: Bob Gruen/Star File

IMMIGRANT SONG

Words and Music by Jimmy Page and Robert Plant
From the album "Led Zeppelin III" (Atlantic 19128-2) (1970)

♩ = 112

f

6

12

18

21

25

31

2

© 1970 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

35

39

43

47

53

57

61

64



Led Zeppelin IV

(Atlantic 19129)

Year released: 1971

Producer: Jimmy Page

Engineer: Andy Johns

Recorded at Headley Grange, Hampshire, England
(with the Rolling Stones Mobile); Island Studios,
London; and Sunset Sound, Los Angeles, CA
Mixed at Island Studios, London,
and at Sunset Sound, Los Angeles, CA

Black Dog: This is one of the most difficult charts in this book due to the rubato nature of the vocal breaks and the syncopated feel of most of the song. If you listen carefully in headphones, you will hear the stick clicks that Bonham played live in the studio to lock the band into time during Robert Plant's solo vocal breaks. Many people have attempted to notate this song in various ways over the years, most of them putting the backbeat in a strange place. My feeling is that the backbeats in the song are always on 2 and 4 and the feel or time changes to accommodate that. Thus the first note of the signature guitar lick is on "e" causing the backbeats in the main verse to fall on 2 and 4. The B-section of the tune (where Bonham uses the bell of the ride cymbal) is extremely funky and syncopated, but retains a backbeat on 2 and 4.

Stairway to Heaven: This is another instance where Bonham's ability to imply swing makes the feel very hard to copy. Well placed ghost notes abound. In this and many other Zeppelin tracks, it is entirely possible that many more ghost notes were played, but executed so softly that the microphones did not pick them up. We'll never know. The first time Bonzo goes to the ride cymbal in this song he employs a very tricky series of notes with his left foot on the hi-hat. My guess is that this part was improvised. During the breakdown with floor tom figures before the guitar solo, the time is somewhat elastic. All these songs were recorded before click tracks became common, so the tempo of each song moves around a little. This adds an amazing human element that is often absent today. If you push and pull with the guitar during this section you'll see the rhythms notated are the actual ones played.

Misty Mountain Hop: Most Zeppelin tunes feature some kind of inflection played by Bonzo to color the groove. Many times this inflection is so subtle that it cannot be notated. Here, however, the hi-hat plays eighth notes that are accented on the downbeats. Another feature of this drum part is the fact that Bonham tends to keep time with his left foot on the hi-hat during the band breaks and the drum fills. This is one of his many signature approaches.

BLACK DOG

Words and Music by Jimmy Page, Robert Plant and John Paul Jones
From the album "Led Zeppelin IV" (Atlantic 19129-2) (1971)

Musical notation for the drum part of "Black Dog". The score is written on a single staff with a key signature of one sharp (F#) and a tempo of 166. The notation includes various time signatures (4/4, 5/4, 3/4, 8/4) and dynamic markings such as *Rubato* and *f*. It features complex rhythmic patterns, including triplets and syncopation, and is annotated with "Stick click" and "Note: band enters on cue from stick click".

Note: band enters on cue from stick click

Stick click

Rubato

f

3 3

5

Rubato

3

9

Rubato

3

13

17

21

Rubato

3

25

Rubato

3

© 1972 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

29

Rubato

33

Rubato

37

Rubato

41

Rubato

45

Rubato

49

Rubato

53

Rubato

57

Rubato

61 *Rubato* -----

65 *Rubato* -----

69

73

77

81

85

88

91

95

2

2

Fade

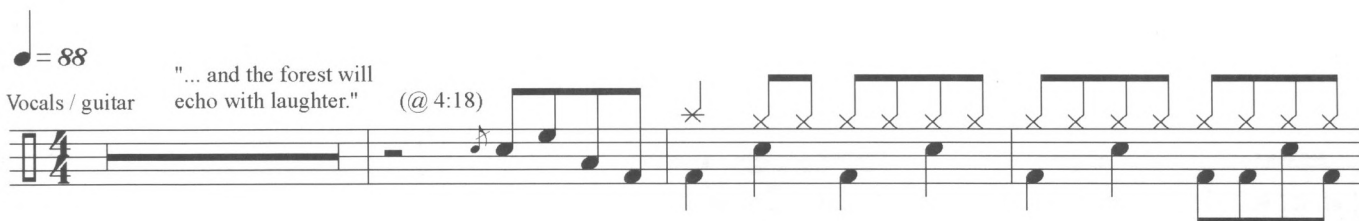
The musical score is written for guitar and bass. Measures 61-65 are marked 'Rubato'. Measures 69-95 show a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several triplets indicated by a '3' over a bracket. The piece ends with a double bar line and a '2' indicating a second ending, followed by a 'Fade' instruction.

STAIRWAY TO HEAVEN

Words and Music by Jimmy Page and Robert Plant
From the album "Led Zeppelin IV" (Atlantic 19129-2) (1971)

♩ = 88

Vocals / guitar "... and the forest will
echo with laughter." (@ 4:18)



NOTE: 16ths, esp. ghost notes, slightly swung throughout song.

6



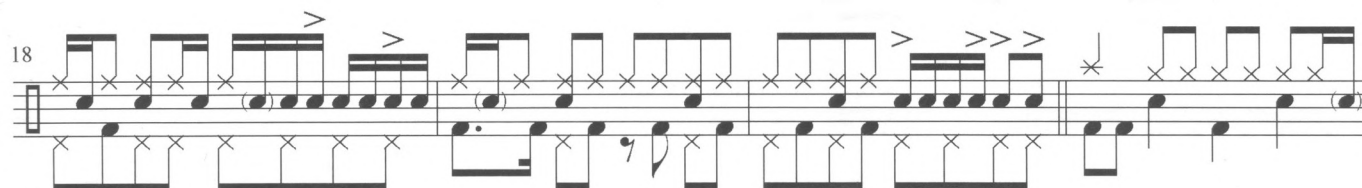
10



14



18



22



26



© 1972 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

30

2

slight accelerando...

35

♩ = 98

38

42

46

50

53

56

59 No Cr. 2

63 2

67 2

71 2

74 2

77 2

81 2

rit.

MISTY MOUNTAIN HOP

Words and Music by Jimmy Page, Robert Plant and John Paul Jones
From the album "Led Zeppelin IV" (Atlantic 19129-2) (1971)

● = 132

3

f

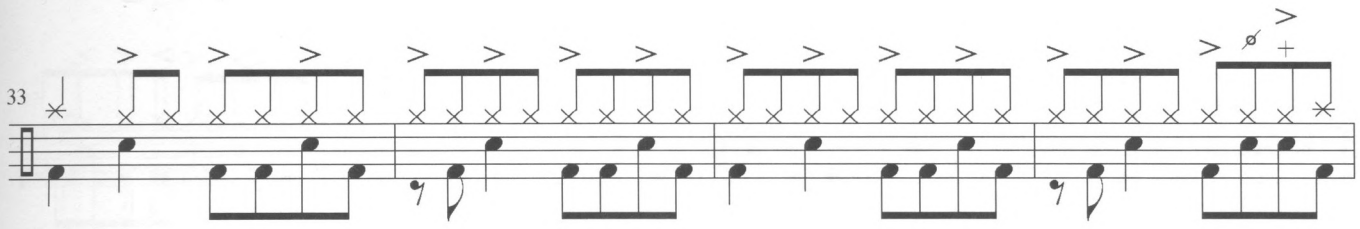
The drum notation is written on a single staff in 4/4 time. It begins with a 3-measure rest, followed by a series of eighth and sixteenth notes. The notation includes various drum symbols: a cross for snare, a dot for bass drum, and an 'x' for cymbal. The piece features a complex, syncopated rhythm with many accents. The notation is divided into measures by vertical bar lines, with measure numbers 5, 9, 13, 17, 21, and 25 marked at the beginning of their respective lines. The notation ends with a final measure containing a few notes and a cymbal crash.

© 1972 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

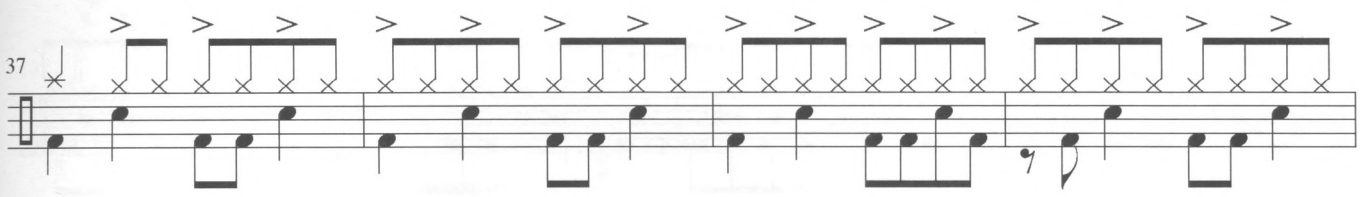
29



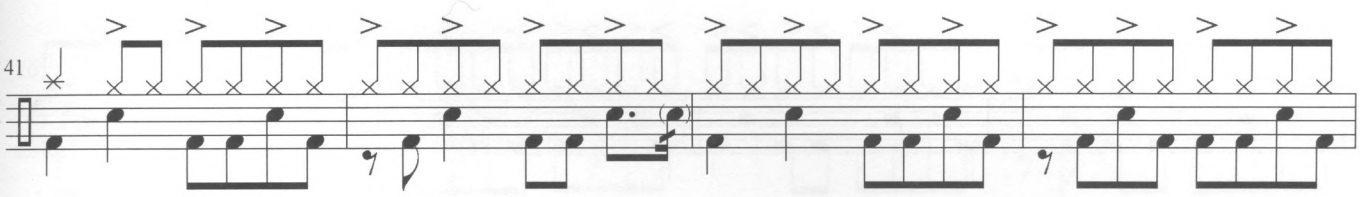
33



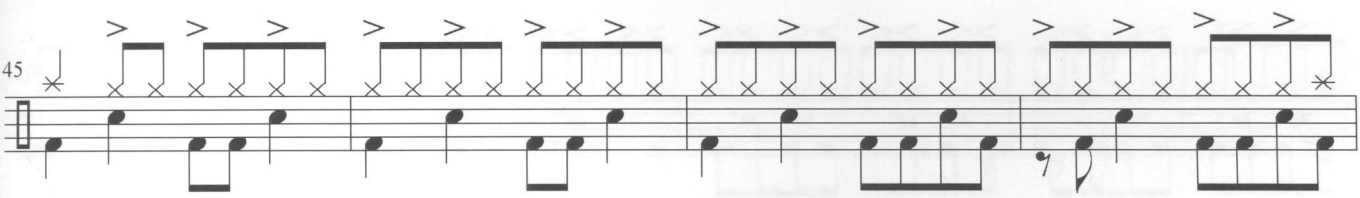
37



41



45



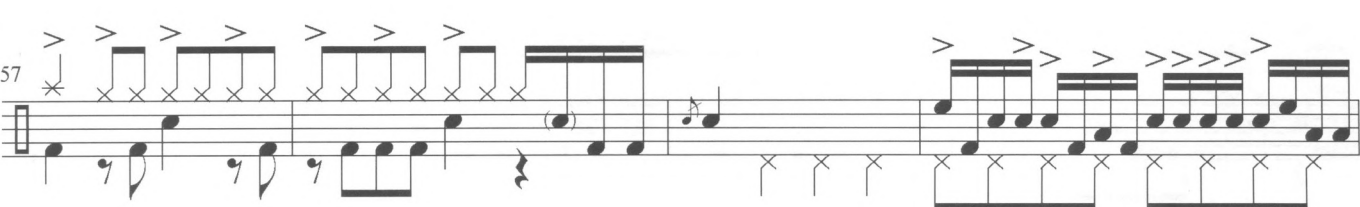
49



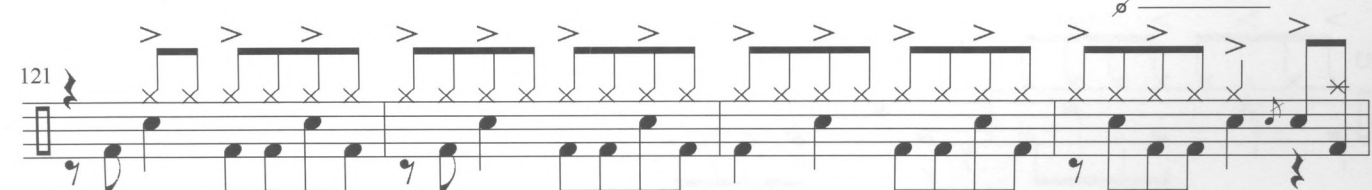
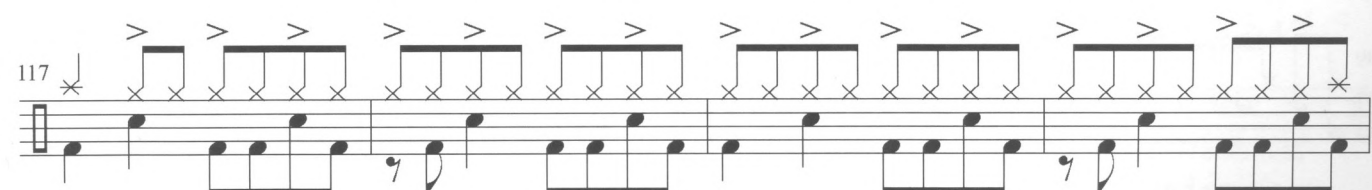
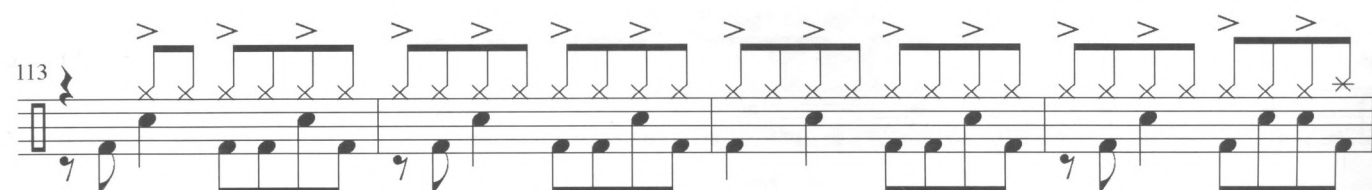
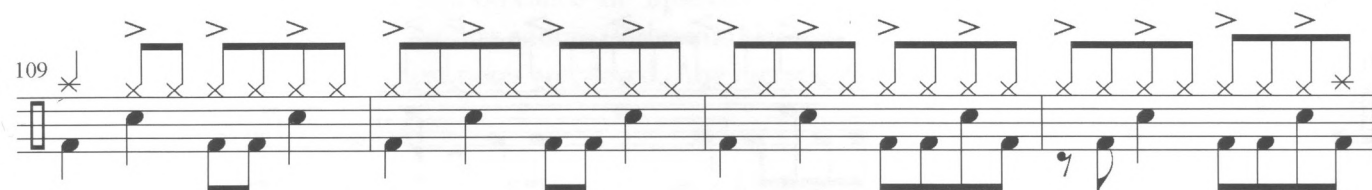
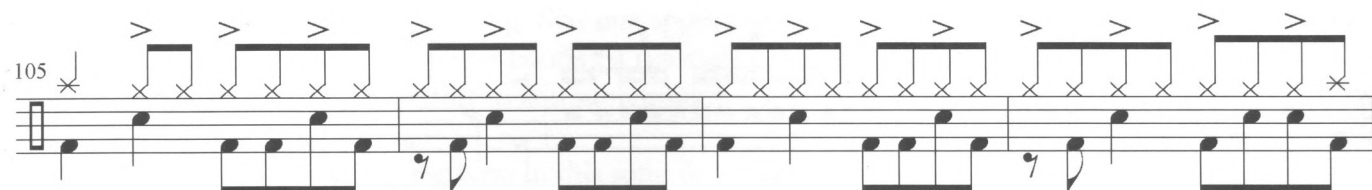
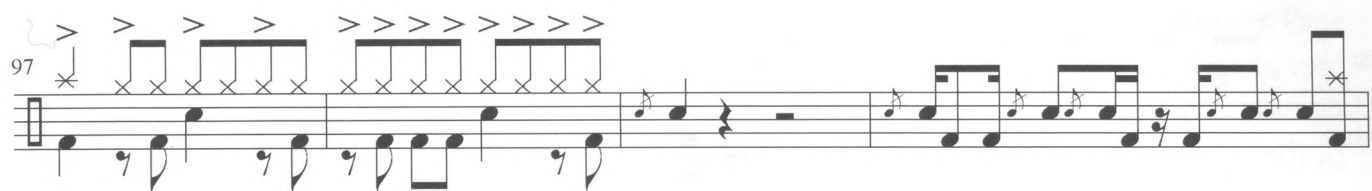
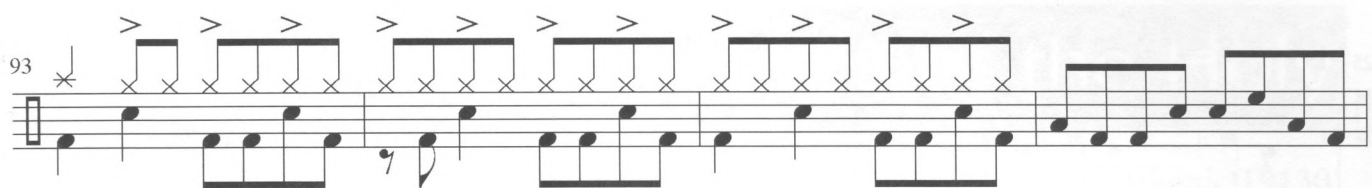
53



57



This page contains eight staves of drum notation, each representing a different section of a song. The notation is written on a five-line staff with a single clef. The notes are primarily eighth and sixteenth notes, often grouped together to indicate complex rhythmic patterns. Above many of the notes are 'x' marks, which typically represent cymbal hits or specific drum techniques. Some notes have a greater-than sign (>) above them, indicating an accent. The staves are numbered 61, 65, 69, 73, 77, 81, 85, and 89, indicating the measure number. The notation is arranged in a way that shows the progression of the drum part across these measures. The first staff (61) shows a complex pattern of eighth notes with cymbal hits. The second staff (65) continues this pattern. The third staff (69) introduces a new pattern with more cymbal hits. The fourth staff (73) shows a similar pattern to the first. The fifth staff (77) continues the pattern. The sixth staff (81) shows a change in the pattern, with some notes being beamed together. The seventh staff (85) shows a more complex pattern with many cymbal hits. The eighth staff (89) continues the pattern.



125

Musical score for 'The Wind' (Measures 125-130). The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes various musical notations: eighth notes, quarter notes, and half notes, some with accents (>) or slurs. There are also rests and a double bar line. The measure numbers 125, 126, 127, 128, 129, and 130 are indicated at the top of the staff.

129

Musical score for 'The Rose Tree'. The score is written on two staves. The upper staff features a series of eighth notes with accents, followed by a whole note, and then a series of eighth notes with accents. The lower staff features a series of eighth notes with accents, followed by a whole note, and then a series of eighth notes with accents. The score is marked with a '129' at the beginning.

133

141

The musical score for 'The Rose Tree' is presented on two staves. The upper staff features a series of eighth notes, each marked with an accent (>) and a slur, indicating a rhythmic pattern. The lower staff contains a sequence of chords and single notes, with some notes marked with an accent (>) and a slur, suggesting a specific melodic line. The score is divided into measures by vertical bar lines.

145

The musical score for 'The Rose Tree' is presented on two staves. The upper staff features a melody with eighth notes and rests, marked with accents (>) and slurs. The lower staff provides a harmonic accompaniment using a mix of eighth and sixteenth notes, with occasional rests. The piece concludes with a final double bar line.

149

[illegible]



Houses of the Holy

(Atlantic 19130)

Year released: 1973

Producer: Jimmy Page

Engineers: Eddie Kramer, George Chkiantz, and
Keith Harwood

Recorded and mixed at Electric Lady Studios,
New York, and Olympic Studios, London

The Song Remains the Same: This epic opening piece takes on the flavor of an overture, and Bonzo comes out of the gate strongly. Notice the quarter note inflection on the eighth-note groove. This is something he did often. The half-time verses of the song (first one appearing at measure 53) give a taste of Bonham's slower, softer groove playing. Measures 66-68 contain a typically tasteful and simple fill, with hi-hat time underneath and a little ruff to add some spice.

Over the Hills and Far Away: The groove in this song shows how Bonzo's ghost note control and swaggering feel matched that of the best funk drummer. Several places in this song (for example, measure 40) require the drummer to execute a motion called an "upstroke" or "pull-out." This occurs when an accent follows a ghosted stroke, such as in the first ending in the third line of the chart for this song. Listen to the song and notice how softly the ghost notes are played. Any increase in volume of those notes would break up the groove.

The Crunge: A great example of Zeppelin's prowess with odd time, this song also shows their lighter side. As in "Black Dog," my approach to transcribing this song was to essentially keep a "2 and 4" feel, with the extra eighth note added at the end of the bar during the hi-hat turnaround. It is very important to get a full, thick open hi-hat sound (using the shoulder of your stick) on the open hi-hat notes in this groove.

D'yer Mak'er: Although this song has a reggae feel in the guitar and vocals, Bonham plays it with a heavy straight rock feel. This is probably one of Bonzo's simplest drum parts.

No Quarter: There are various places in the song where Bonham plays the ride and intersperses various notes on the hi-hat with his left foot in an improvisational manner. This and the many ghost notes and drags in the song require a lot of attention to detail.

The Ocean: This song illustrates how Zeppelin made odd time signatures groove. The bars of 7/8 should flow easily. The best way to achieve this is to become familiar with the song's catchy melody and sing it in your head out loud as you play. Some of the bass drum notes in the verse are initially hard to hear on the recording, but on several listens in good headphones you will be able to pick them out.

THE SONG REMAINS THE SAME

Words and Music by Jimmy Page and Robert Plant
From the album "Houses of the Holy" (Atlantic 19130-2) (1973)

♩ = 144

Choke Choke Choke

f

5

9

15

19

23

27

31

The image shows a drum score for the song 'The Song Remains the Same'. It consists of seven staves of music. The first staff is a single line with a 4/4 time signature and a tempo of 144 beats per minute. It features a series of eighth notes with 'choke' markings above them. The subsequent six staves are multi-measure rests, with measures 5 through 31 indicated on the left. The notation includes various drum symbols like eighth notes, quarter notes, and rests, with 'choke' markings above some notes. The score is written in a standard musical notation style with a key signature of one flat.

© 1973 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

35

39

43

47

51

mf

55

60

65

70

75

79

83

87

92

96

100

104

108

f

4

This image shows a page of drum notation for Led Zeppelin, covering measures 75 through 108. The notation is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various drum symbols, including snare, bass, and cymbal, as well as dynamic markings like *f* (forte) and *sfz* (sforzando). The notation is organized into measures, with measure numbers 75, 79, 83, 87, 92, 96, 100, 104, and 108 indicated at the beginning of their respective lines. The notation includes various drum symbols, including snare, bass, and cymbal, as well as dynamic markings like *f* (forte) and *sfz* (sforzando). The notation is organized into measures, with measure numbers 75, 79, 83, 87, 92, 96, 100, 104, and 108 indicated at the beginning of their respective lines. The notation includes various drum symbols, including snare, bass, and cymbal, as well as dynamic markings like *f* (forte) and *sfz* (sforzando). The notation is organized into measures, with measure numbers 75, 79, 83, 87, 92, 96, 100, 104, and 108 indicated at the beginning of their respective lines.

12

16

20

24

28

35

39

45

48

153

157

161

165

169

No Cr.

177

No Cr.

183

187

192

OVER THE HILLS AND FAR AWAY

Words and Music by Jimmy Page and Robert Plant
From the album "Houses of the Holy" (Atlantic 19130-2) (1973)

♩ = 92

16 15

f

♩ = 99

33

37

41

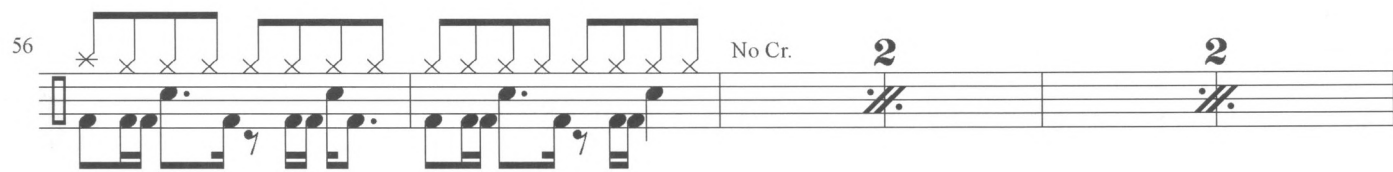
45

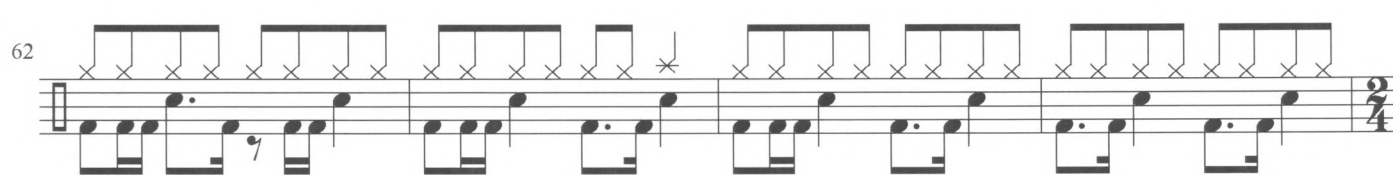
48

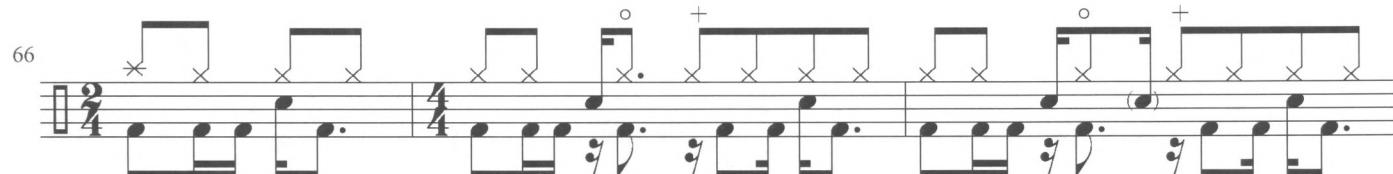
52

The musical score is written for guitar in 4/4 time. It begins with a tempo marking of ♩ = 92. The first system shows measures 16 and 15, followed by a measure with a forte (f) dynamic marking. The second system starts at measure 33 with a tempo change to ♩ = 99. The score continues with measures 37, 41, 45, 48, and 52, each starting a new system. The notation includes various guitar-specific symbols such as 'x' for muted notes, 'o' for natural harmonics, and '+' for pinch harmonics. There are also first and second endings indicated by bracketed measures.

© 1973 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

56  No Cr. 2

62  2

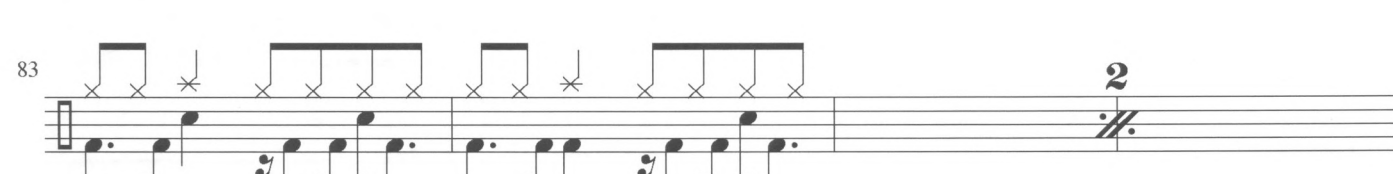
66  2

69  2

72  2

75  2

79  2

83  2

87  2 Fade

THE CRUNGE

Words and Music by John Bonham, John Paul Jones, Jimmy Page and Robert Plant
From the album "Houses of the Holy" (Atlantic 19130-2) (1973)

$\text{♩} = 226$

f

Bass enters

Guitar enters

4

9

1. 2.

3.

13

16

4

22

© 1973 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

26

1. 2.

3.

29

4

35

39

1. 2.

3.

42

4

8

50

4

8

58

4

D'YER MAK'ER

Words and Music by John Bonham, John Paul Jones and Robert Plant

From the album "Houses of the Holy" (Atlantic 19130-2) (1973)

$\bullet = 80$

f

4

8

12

16

20

24

© 1973 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

29

33

37

41

45

48

52

55

59

62 

66

70

Example 70

76

[illegible]

82

82

85

Timpani

Fade

The musical score for 'The Rose Tree' is presented on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score consists of a single melodic line with various rhythmic values including eighth, quarter, and half notes, as well as rests. There are several dynamic markings: 'p' (piano) at the beginning, 'f' (forte) in the middle, and 'fz' (forzando) towards the end. The piece concludes with a 'Fade' instruction. The number '85' is written in the top left corner, and the word 'Timpani' is written above the staff with a line pointing to a specific measure.

NO QUARTER

Words and Music by John Paul Jones, Jimmy Page and Robert Plant
From the album "Houses of the Holy" (Atlantic 19130-2) (1973)

• = 66

12

mf

3

3

15

3

6

3

18

21

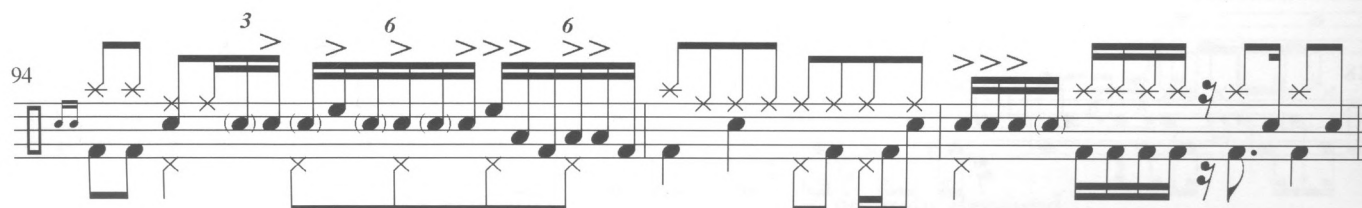
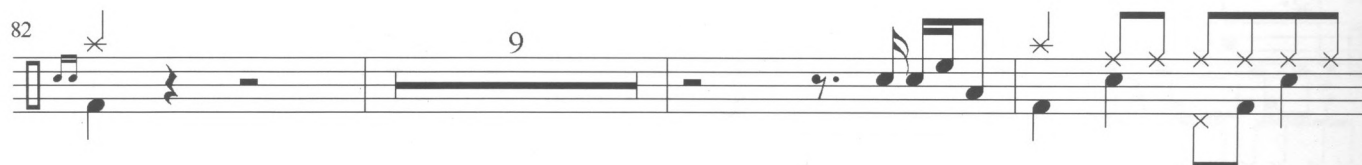
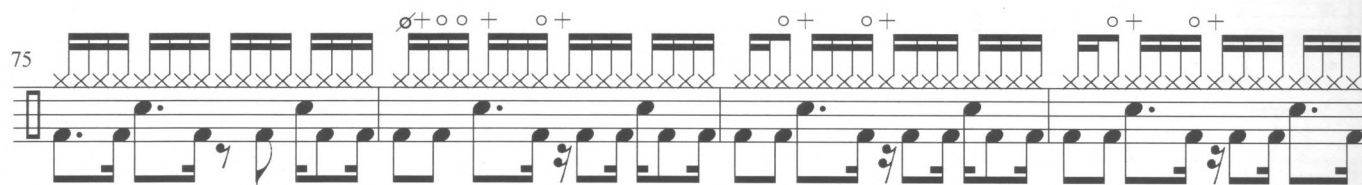
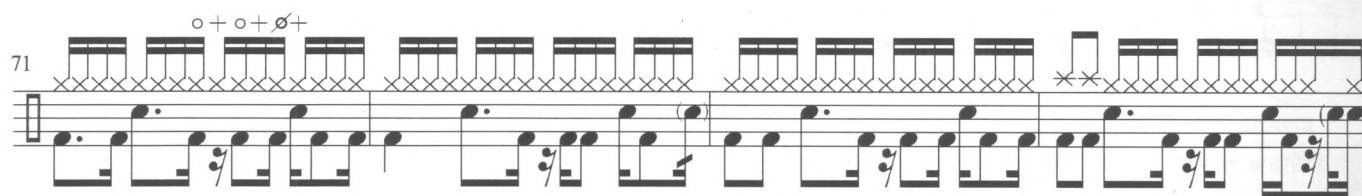
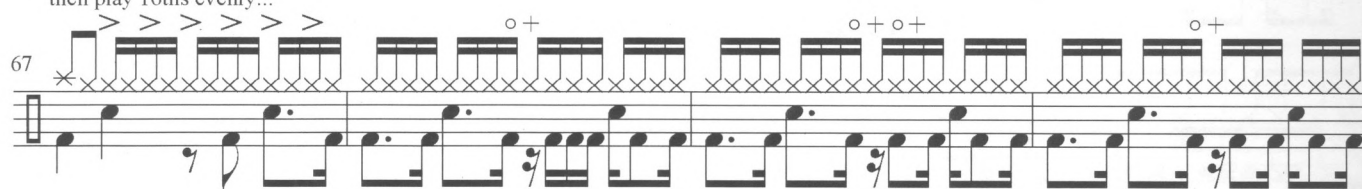
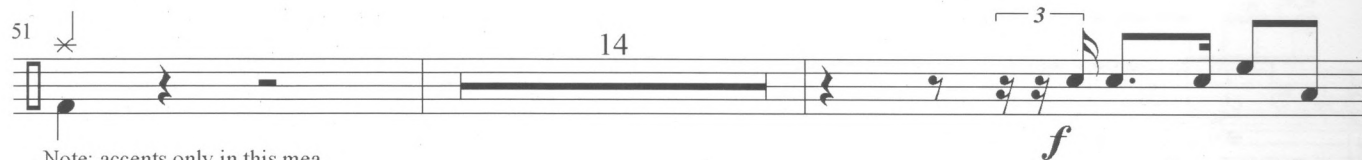
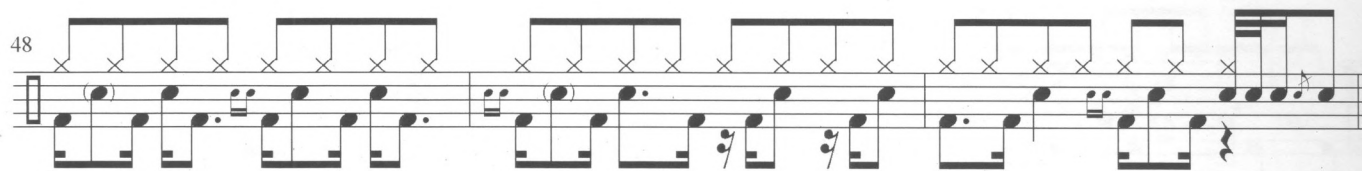
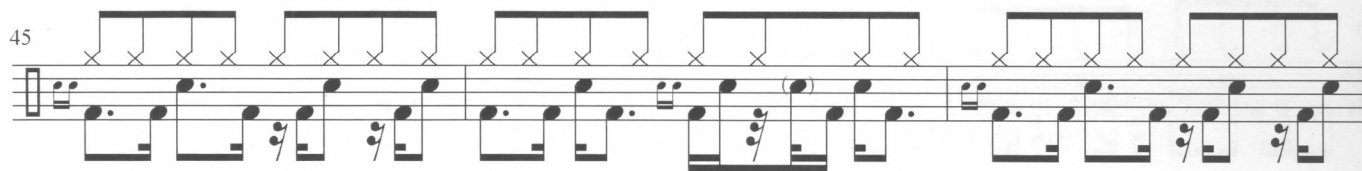
24

11

38

42

© 1973 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.



97

100

103

106

109

112

115

118

Fade

THE OCEAN

Words and Music by John Bonham, John Paul Jones, Jimmy Page and Robert Plant
From the album "Houses of the Holy" (Atlantic 19130-2) (1973)

♩ = 92

f

5

9

13

17

21

25

© 1973 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

29

33

37

41

45

49

57

61

65

69

73

$\bullet = 124$

No Cr. 4

81

85

No Cr. 4

93

97

No Cr. 4

105



Physical Graffiti

(Swan Song 92442)

Year released: 1975

Producer: Jimmy Page

Engineers: George Chkiantz, Keith Harwood,
Andy Johns, Eddie Kramer, Ron Nevison

Recorded at Headley Grange, Hampshire, England
(with Ronnie Lane's Mobile); Stargroves, Berkshire,

England (with the Rolling Stones Mobile);
and at Olympic and Island Studios, London

Mixed at Olympic Studios, London,
and Electric Lady Studios, New York

Custard Pie: John Bonham could groove like no other rock drummer, and “Custard Pie” is a great example of his legendary feel. The song, like so much of Bonzo’s playing, features that slightly swung 16th-note feel. The displaced snare hits in the main groove really accentuate the feel of the tune.

The Wanton Song: In addition to his feel, Bonham was also well-known for his chops, especially his single bass drum pedal chops. “The Wanton Song” shows that amazing foot at work. As you listen to the main groove in this song, starting right at the top of the track, notice not only how many notes are played, but how relaxed everything sounds. The syncopated band accents in measures 4 and 9 (and occurring through the rest of the song) really display Zeppelin’s funkiness. The entire band handles these figures with ease. Many critics term Zeppelin the first “heavy metal” band. It seems the label “heavy metal” really diminishes Zeppelin’s accomplishments. Few of the dozens upon dozens of bands that have copied Zeppelin from the 70s through today could achieve the funkiness and dynamics of Zep, let alone the mastery of styles they displayed.

LED ZEPPELIN

CUSTARD PIE

Words and Music by Jimmy Page and Robert Plant
From the album "Physical Graffiti" (Swan Song 92442-2) (1975)

♩ = 92

3

6

11

15

18

23

© 1975 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

27

31

35

39

42

47

51

54

59

63 

66

Example 66

71

75

Example 10

83 

[illegible]

91 

THE WANTON SONG

Words and Music by Jimmy Page and Robert Plant
From the album "Physical Graffiti" (Swan Song 92442-2) (1975)

● = 112

1 4 5 9 13 17 21 25 29

© 1975 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

33

37

41

45

49

53

57

61

65

69

73

77

81

85

89

93

97

101

Presence



(Swan Song 92439)

Year released: 1976

Producer: Jimmy Page

Engineer: Keith Harwood

Recorded and mixed at Musicland Studios,
Munich, Germany

Achilles Last Stand: *Presence* opens with this 10-minute tour de force. The entire album is fairly heavy, with no keyboards. Bonham rises to the occasion with one of his signature driving rock beats complete with busy eighth- and 16th-note bass drum patterns. The snare drum figure in measure 16 accompanies the guitar riff and recurs throughout the song. There is a blazing single-stroke run around the drums in measure 36, displaying the chops Bonham had when he chose to unleash them. In the section occurring at measures 49-60 (and later in the song as well), the drums break from the driving verse groove and Bonzo follows the guitar with cleverly displaced snare drum accents. One of the most interesting parts of this song is the 5/4 theme (appearing for the first time at measure 116). What actually happens here is very interesting. The initial impression is that the dotted quarter-note of the verses becomes the quarter note pulse in these sections. However, the tempo is actually pulled back just a slight bit further than that, so the sections are notated with a different metronome marking. Listen to how tight Zeppelin plays these sections as an ensemble.

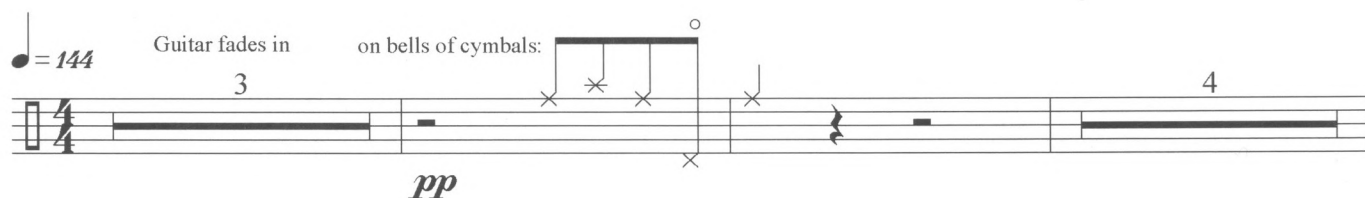
Nobody's Fault but Mine: "Nobody's Fault But Mine" is a terrific ensemble piece which once again displays the uncanny ability of a band to listen, breathe, and play as one entity—in the days before click tracks were used! The drums enter with ensemble figures that occur throughout the song, and then lead into a heavy groove for the verses. What's interesting about the song is the juxtaposition of the swaggering verse groove against the long rests as Plant sings the choruses, and the ensemble figures re-enter. Notice the odd bar of 3/4 leading up to the rest. It goes by unnoticed when listening to the song, but when counting you realize things don't stay in 4/4 there. Again, Zeppelin displays total musicality and almost "prog rock" tendencies. Measures 33-46 feature a really interesting section where the drums punctuate the guitar riff that had been played alone at the top of the track. Check out how Bonzo turns the beat over going from measure 40 into 41. His command of syncopation and displacement became stronger as Zeppelin progressed. The rest of the song contains the drummer's trademarks: great feel, lots of coordinated left-foot hi-hat work, ghost notes, clever fills, and wonderful musicality.

ACHILLES LAST STAND

Words and Music by Jimmy Page and Robert Plant
From the album "Presence" (Swan Song 92439-2) (1976)

♩ = 144 Guitar fades in on bells of cymbals: 

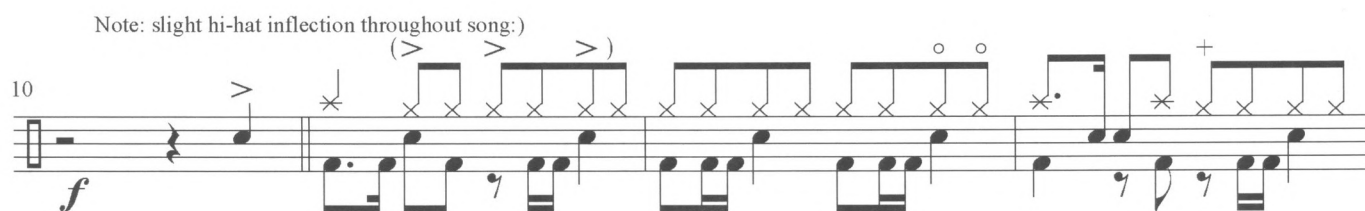
3 4



pp

Note: slight hi-hat inflection throughout song: () () ()

10

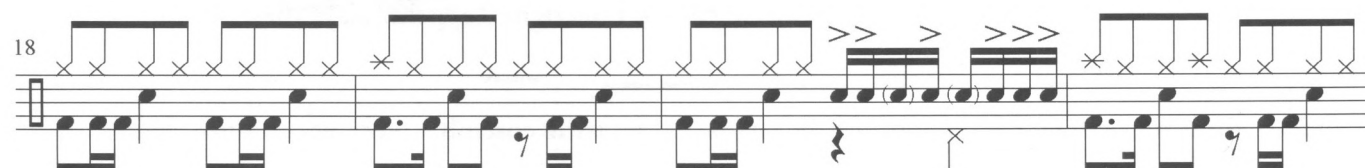


f

14



18



22



26



© 1976 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

30 1, 2 > 3 4 o >> >>> >>> ∅ +

34 6 6 6 6

37

41 Cr. 4th x ∅ + 1, 2 ∅ +

45 3 ∅ + 4 ∅ + o > >>

49 ∅ + ∅ ∅

53

57

61

65

69 Cr. 2nd x

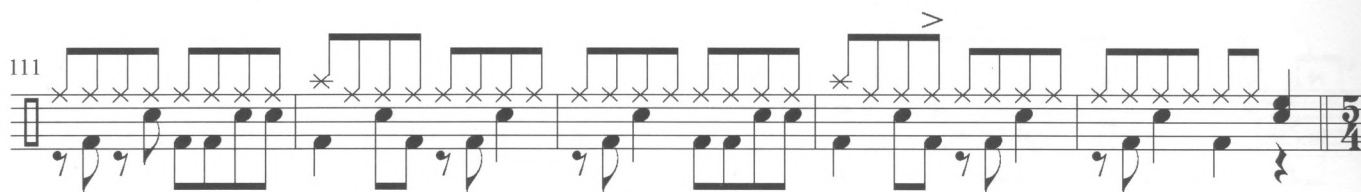
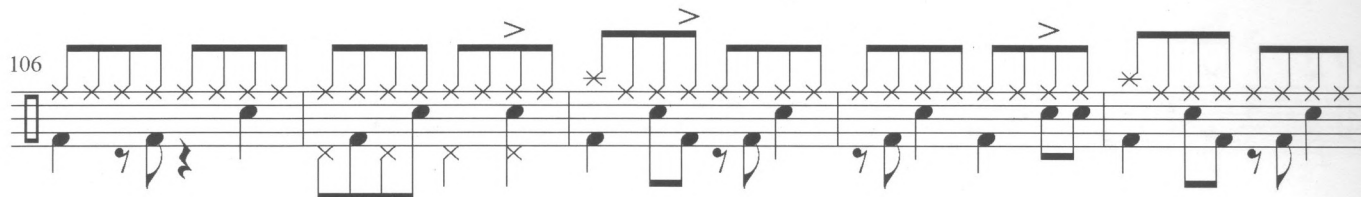
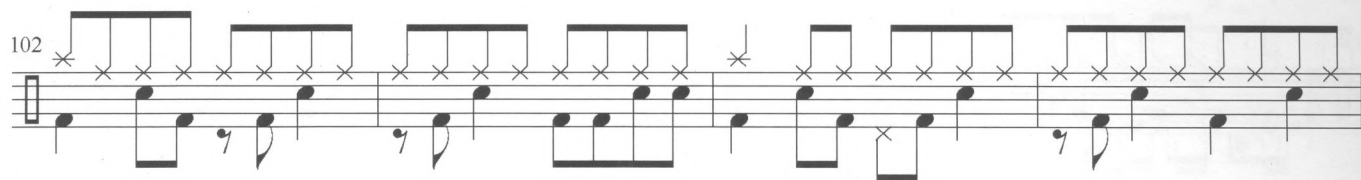
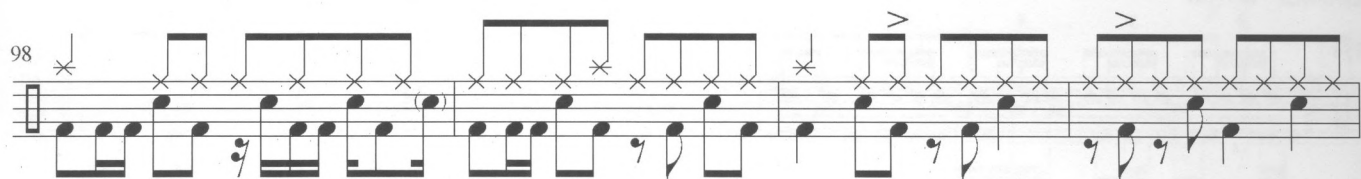
73 2,3

78 6 6

82

86 Cr. 2nd x 1, 3

90 2 4



Slower $\bullet = 96$



A Tempo $\bullet = 144$



130

Slower $\bullet = 96$

134

A Tempo $\bullet = 144$

138

142

146

150

154

158

162

166

170

174

178

182

186

190

Slower $\bullet = 96$

193

A Tempo $\bullet = 144$

197

201

205

209

213

217

Cr. 2nd & 4th x

1, 2, 3

222

226

Crash on ride cymbal:

230

234

Slower ♩ = 96

238

246

250

254

258

261

(4) (7)

268

272

276

Guitar outro (fade)



Photo courtesy of Ludwig Drums

NOBODY'S FAULT BUT MINE

Words and Music by Jimmy Page and Robert Plant
From the album "Presence" (Swan Song 92439-2) (1976)

$\bullet = 92$ On cue:

Guitar / vocal intro fades in

The musical score is written for guitar and vocal. It begins with a tempo of 92 and a 4/4 time signature. The first measure is marked 'Guitar / vocal intro fades in'. The second measure is marked 'On cue:'. The score includes a guitar/vocal intro, a main riff, and a guitar/bass riff. The score is divided into measures, with measure numbers 6, 10, 14, 20, 24, and 28 marked. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f'.

© 1976 Flames of Albion Music, Inc. Copyright Renewed
All rights for Flames of Albion Music, Inc. administered by WB Music Corp.
All rights reserved.

[illegible]

38

43

Example 43

51

o +

The musical score for 'The Rose Tree' is presented on a grand staff with three systems. The first system begins with a treble clef and a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, and bar lines.

59 

63

67

71

75

Guitar / Bass riff

81

85

89

93

6 6

97

101

105

109

116

121

126

In Through the Out Door

(Swan Song 92443)

Year released: 1979

Producer: Jimmy Page

Engineer: Leif Mases

Recorded at Polar Studios, Stockholm, Sweden

Mixed at Plumpton Studio, England



Fool in the Rain: This half-time shuffle is among the most recognizable beats in modern music. “Fool In The Rain” is an example of what drummers refer to as a “Purdie Shuffle” as played by R&B drumming great Bernard Purdie. Compare “Fool In The Rain” to Purdie’s two best examples, recorded with Steely Dan, “Babylon Sisters” and “Home At Last.” Jeff Porcaro referred (in the only drum video he ever made) to “Fool In The Rain” as a specific influence for his groove on the song “Rosanna.” The creative placement of the open hi-hat and the ghost notes make this a challenging groove to play.

There are a few other interesting moments in the song. In the B-section of the song (measure 41), Bonzo plays quarter-note triplets on the bell of the ride cymbal while keeping the rest of the groove the same. The middle section of the tune is a fast Brazilian-style Samba. The drum part here involves accented 16th notes on the snare with the dotted-eighth and 16th note samba pattern on the bass drum. This is actually close to the traditional sound of samba from Brazil. The percussion instruments are overdubbed on top of this basic groove.



Words and Music by Jimmy Page, Robert Plant and John Paul Jones
From the album "In Through the Out Door" (Swan Song 92443-2) (1979)

From the album "In Through the Out Door" (Swan Song 92443-2) (1979)

$\text{♩} = 132$

mf

(4)

All rights reserved.

33

(4)

40

(4)

48

(4)

52

(4)

56

(4)

61

(4)

66

(4)

71

75

79

Note: timbale accents overdubbed

87

32x under percussion overdubs

90

94

98

102

106

111

115

120

123

126

131

(4)

137

(4)

145

(4)

153

(4)

155

(4)

162

(4)

166

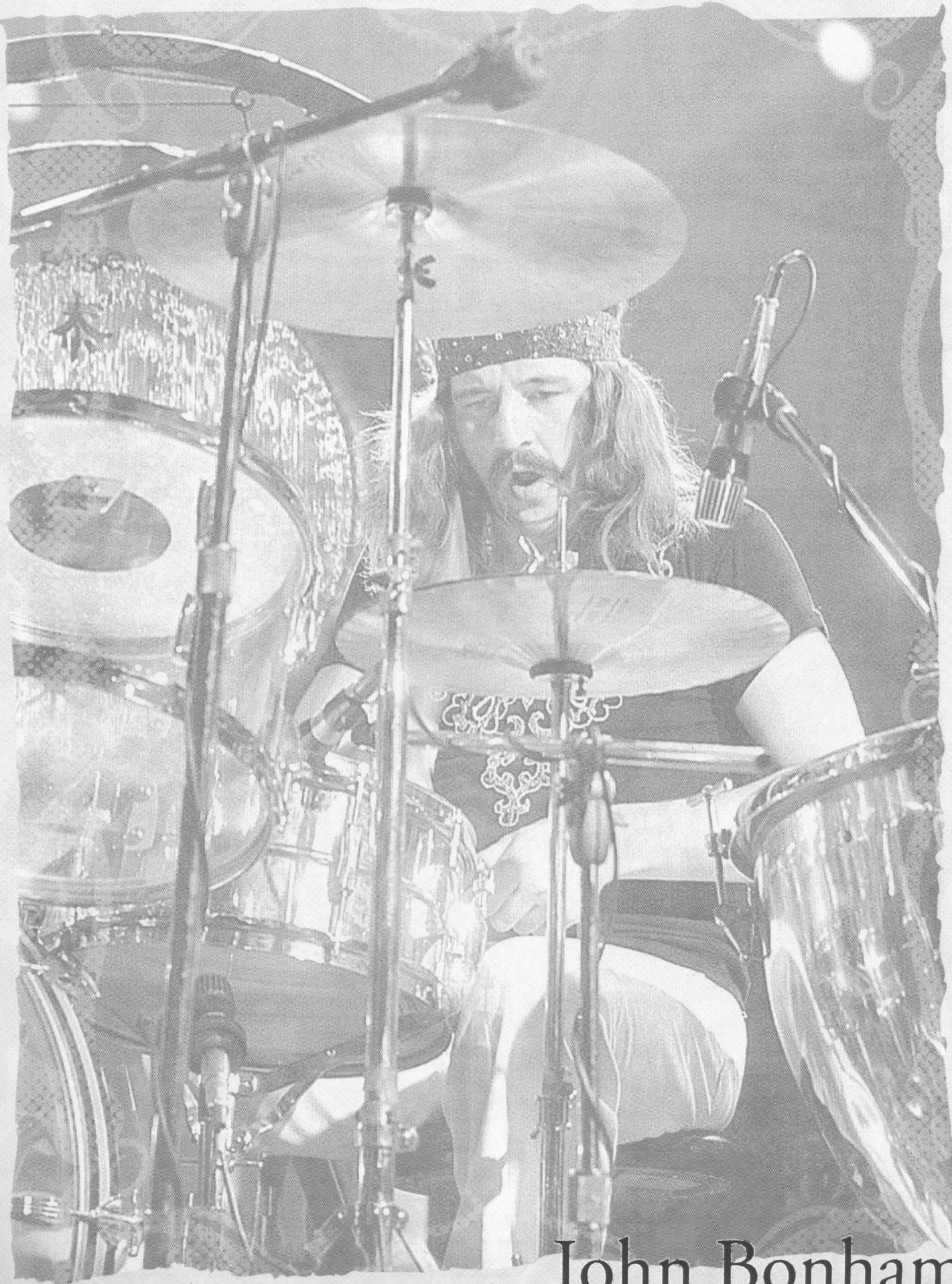
(4)

Bibliography

1. Chris Welch and Geoff Nicholls, *John Bonham: A Thunder of Drums*, Backbeat Books, 2001.
2. Bill Galliford, Ethan Neuberg, Colgan Bryan, Aaron Stang (editors), *Just Led Zeppelin Real Book*, Warner Bros. Publications, 2004.



Photography: Jeff Mayer/Star File



John Bonham

Photography: Robert Knight/Star File

GOOD TIMES BAD TIMES
BABE I'M GONNA LEAVE YOU
DAZED AND CONFUSED
COMMUNICATION BREAKDOWN
WHOLE LOTTA LOVE
WHAT IS AND WHAT SHOULD NEVER BE
HEARTBREAKER
LIVING LOVING MAID (SHE'S JUST A WOMAN)
IMMIGRANT SONG
BLACK DOG
STAIRWAY TO HEAVEN
MISTY MOUNTAIN HOP
THE SONG REMAINS THE SAME
OVER THE HILLS AND FAR AWAY
THE CRUNGE
D'YER MAK'ER
NO QUARTER
THE OCEAN
CUSTARD PIE
THE WANTON SONG
ACHILLES LAST STAND
NOBODY'S FAULT BUT MINE
FOOL IN THE RAIN

DP0013A Book



alfred.com

ISBN-10: 0-7579-4030 7
ISBN-13: 978-0-7579-4030 9

